

HAUNTED DIGITAL MAGAZINE PRESENTS

AFTER DARK

ISSUE #4

51 SHADES OF HORROR

SNAP, CACKLE AND CHOP:
THE DARKNESS OF
HORROR PHOTOGRAPHY

EXCLUSIVE INTERVIEW:
'WTF? DON'T YOU KNOW
WHO I AM? SAY MY NAME
BITCH - I'M EMILY BOOTH'

EXCLUSIVE INTERVIEW:
ANDY NYMAN,
THE QUIZMASTER
FROM HELL RETURNS!
AND THIS TIME
WE'RE ASKING
THE QUESTIONS

BARBIE GOES WILDE:
EXCLUSIVE INTERVIEW
WITH THE SEXIEST CENOBITE

BEINGS ON TOAST:
EXCLUSIVE INTERVIEW WITH
CANNIBAL DINER'S
MARIO VON
CZAPIEWSKI

NO SEX PLEASE
WE'RE BRITISH:
ALIEN TOUR GUIDES,
MERMAIDS, ZOMBIES,
SEXUAL DYSFUNCTION AND
A TWISTED PETER PAN -
BRITISH FANTASY AT ITS
BEST!!

FILM FRIGHTFEST
22 - 26 AUGUST 2013 EMPIRE CINEMA LONDON

THE UK'S BIGGEST HORROR FILM FESTIVAL IS BACK!

AND WE'RE BRINGING YOU OUR BIGGEST AND BEST PREVIEW OF
ALL THE 51 FILMS WITH MORE EXCLUSIVES THAN EVER BEFORE!!

AFTER DARK

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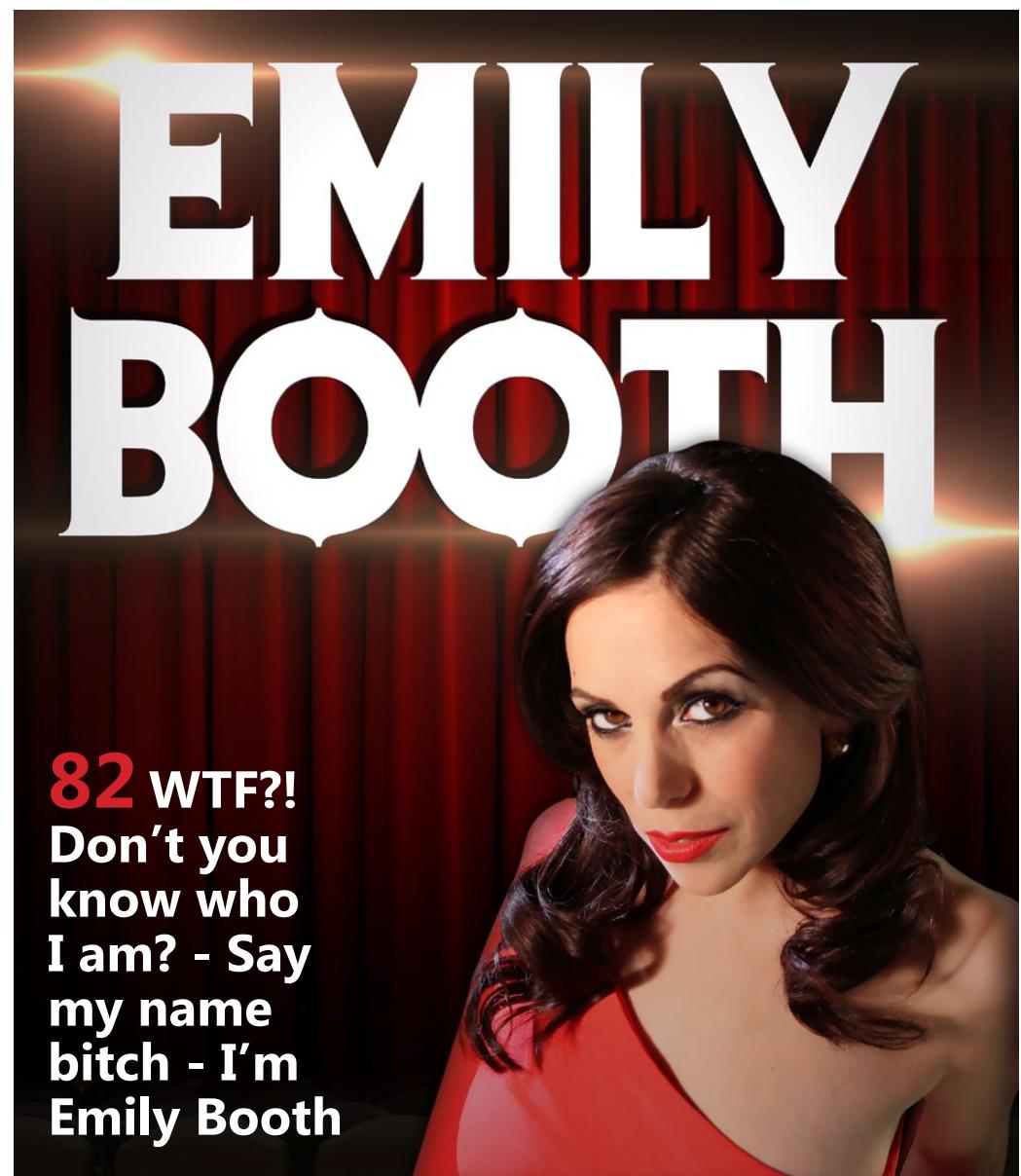
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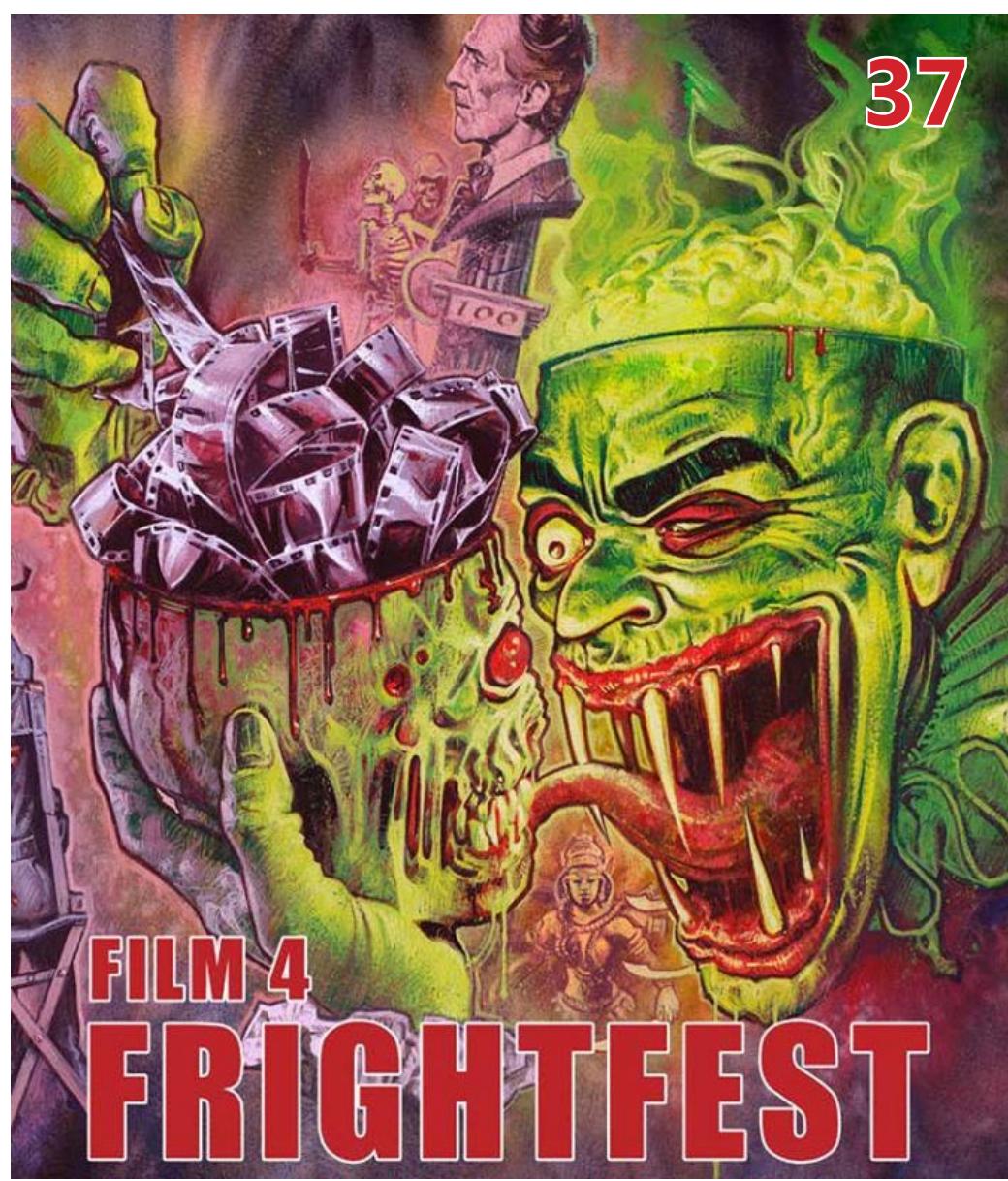
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ORAN TARJAN - BLOODBATH

Growing up in North London, Oran's bedroom walls were draped with posters of macabre imagery, drooling zombies and heavy metal icons; his shelves overflowed with Alice Cooper vinyl, VHS tapes and copies of 'Fangoria' magazine. Somewhere in this sea of fervent imagery, Oran discovered he could create his own pictures and he set to work – photographing friends, rock gigs, international travel, even old toys – anything could become a subject for his camera.

The years have passed but Oran's passion for finding the perfect shot has never waned. After a BA in Contemporary Media Practice at the University of Westminster he became a fixture of the live music scene, shooting everywhere from open-air festivals to sweaty basement venues in search of raw, intense music and images. His body of work includes portraits, band promos, fashion, products and events. His shots have appeared in 'Terrorizer', 'Classic Rock presents Prog', 'Attitude Clothing', 'Kerrang!', as well as websites and album sleeves. A former picture editor, he knows what his clients want and has the post-production skills to make the most of each image.

Oran works with unique musicians and models dripping with punk aggression but shoots with a sharp-eyed clarity and detail. He finds the intimate moments between the shots; the candid glances or unplanned gestures that show us the beating hearts underneath the attitude.

Email - oran@orantarjan.com

Website - <http://www.orantarjan.com/>



Photographer: Oran Tarjan Model: Miss Betts Make-Up Artist: Strega Ingrid Leon

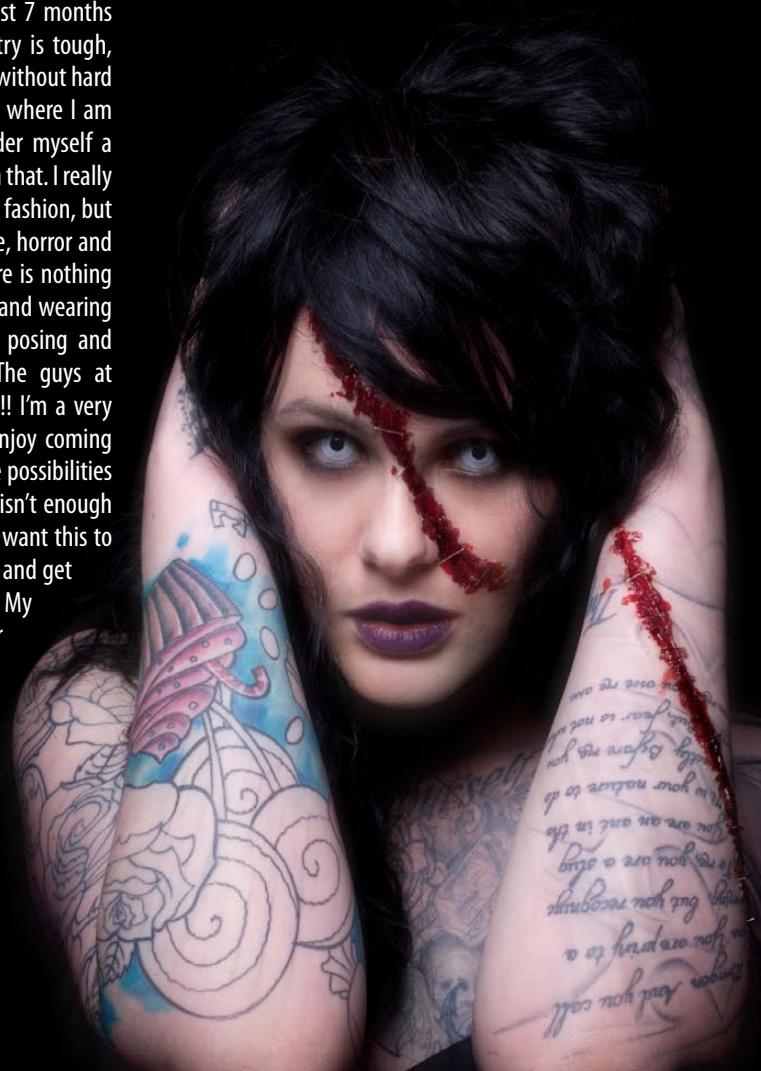
TWISTED PIX - PHOEBE BLACK



"Hello! So, my name is Phoebe Black, although I like to refer myself as Staple Face. I started modelling in January this year. I have always wanted to model, and I've probably started later than most girls, but it wasn't until a year ago that I actually plucked up the courage to go for it. It's all taken off really well, much to my surprise. I started having photo shoots with local photographers to build up a portfolio and gain experience, and before I knew it, I was doing more and more shoots and finding out how much I love modelling. The last 7 months has been a whirl wind! This industry is tough, and it's no easy ride for anyone, but without hard work and persistence I wouldn't be where I am today! My style is simple- I consider myself a versatile model and I pride myself on that. I really love adding that alternative edge to fashion, but my favourite styles to shoot are gore, horror and Bizarre themes. In my opinion, there is nothing better than being covered in blood and wearing a crotch-less body stocking whilst posing and making shapes for the camera. The guys at TwistedPix will remember that one!! I'm a very creative person and I thoroughly enjoy coming up with bizarre ideas for shoots- the possibilities are absolutely endless. There really isn't enough people doing horror and gore and I want this to change! People need to get in there and get dirty!! My other passion is tattoos- My favourite one is the Hannibal Lecter portrait I have tattooed on my arm. The whole sleeve is based on three films; Red Dragon, Silence of the Lambs and Hannibal. My Hannibal portrait has certainly raised a few eyebrows, but on the flip side, that's mostly how people recognize me"

Photography: TwistedPix

www.facebook.com/bblackivy



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FRIGHT AND DAY!

Frightfest's Greg Day Interviewed



Greg Day sounds like a 24 hour event where you are only allowed to eat from the UK's largest bakery and fill your face full of rolls, cobs, baguettes, pastries and other dough based food. BUT we're taking about a different Greg Day, the Greg Day who is one of the organisers of Film4 Frightfest, the Greg Day who is described as one of the four horror horsemen of the horror apocalypse - anyway while I bugger off for a cupcake, enjoy this interview as we caught up with Greg and poked, prodded and grilled him – and then he decided to ask some questions.

So, FrightFest 14 – when do you start planning it, will you already thinking of FF#15 as soon as the last horror fan leaves the theatre and the projectionist turns off the lights?

Yes, you've got it, although to be honest, the selection of films for 2014 began whilst we were picking films for this year. We have to take our opportunities to get the best films when they present themselves. Plus, don't forget we're planning our Halloween and Glasgow 2014 events as well. Basically, it's an all-year job now.

You have previously worked for Channel 4 and Five when they were, I guess, new channels, was it hard coming up against the establishment of BBC and ITV and where you at Channel 4 when they did their Red Triangle warning films?

I loved working at those channels. I was offered jobs at the BBC and ITV but I've never strictly been a corporation man. At C4 and Five I was given a lot of freedom as both channels, at

that time, still had something of a maverick spirit. And don't forget this was before the Digital TV market exploded so yes, it was 'Us against them'. Heady days. Yes, I was there during the Red Triangle Day, but it was really working on Chris Morris' Brass Eye that was most fun and caused the most offence. The Word kept me busy as well...

Ian, Paul, Alan and yourself have been described as the Four Horror Horsemen of the Horror Apocalypse (well, mainly by us really) – you do seem to have lots of different skills that you each bring to the horror table – does this work well? Do you always agree?

Do we always agree? NO. It would be terribly boring if we did. The thing we have in common, besides liking each other (yes, we really do), is our passion and love for the genre. Before I joined FrightFest I'd worked with Dario Argento, George Romero and Alejandro Jodorowsky, so I knew Alan (who is godfather to my son). He introduced me to Ian and Paul and the rest is history. They like to say they only made me a director of the company to stop me earning more than them but I know; deep down, it was love really...

Horror films – what do you think to the indie horror film industry? **You just have to look at the success of Jen and Sylvia Soska to see that it is not always about CGI and money being thrown at film to make them successful.**

You can start making a horror film once you have a camera and a bucket of fake blood. As children we carry around in our heads the myths, legends and fairy-tales that embrace the notion of good versus evil. It's a universal theme that connects filmmakers and audiences through the genre. And you don't need CGI and big budgets to make someone really scared. – As the Soska Sisters have proved. Again, it's their passion and flair that really drives them to such great results.

What horror films have particularly inspired you during your years, boy, teenager and man?

The Exorcist, Night of The Living Dead, Curse of Dracula, Suspiria, Opera, Psycho, Martyrs, Switchblade Romance and American Werewolf in London are just a few that spring to mind. The Hammer period was particularly influential. Growing up in Hastings they represented a glamorous and erotic form of escape.

You are running a 666 competition this year, what can you tell us about the calibre of the entrants and will this be something that will be a regular FF event?

I've seen the top six and they are amazing. We were really pleased at the level of interest and the amount of entries. 156 made it through without breaking the rules. Not sure it will be a regular FF event but I know that Movie Mogul have plans to keep it going.

So, Greg tell our readers all about yourself please! Don't be shy! What makes you tick, what makes you tock?

People who know me say I'm generous, supportive, enthusiastic, talkative, clumsy, forgetful, kind. Those who drink with me say I'm very generous, very talkative, very clumsy and very forgetful. Oh, and I have a large collection of snow-globes. I'm most proud of fZlone I have of the Last Supper. That probably says everything you need to know about me.

How did the opportunity arise to work for FrightFest? Did your knowledge of film and television public relations help to seal the deal?

I started out by helping with the PR as a favour. After two years they started paying me, and then it just grew from there. Certainly my knowledge helped, but I think it was more my connections and the fact I could add an 'outsider's view' in certain situations that made a difference.

Who has been the most exciting person you've met through FrightFest? What was the experience like for you? Share the goss please!

There's been so many – Del Toro, Christopher Nolan, Danny Boyle but actually it's my relationships with filmmakers like Simon Rumley, Jake West, Howard Ford and Federico Zampaglione that I really value. They have become friends and I have FrightFest to thank for that. Of course, I'll never forget my 'snog' with the Socka Sisters...but that's all I'm saying...

Talk me through a typical day of working as Greg Day, director. What sorts of challenges face you when trying to put together

such a major event? What are the highs and what are the lows?

Emails emails emails...the main challenge is to remain organised at all times and be pleasant most of the time.

On a scale of 1 to 10 who is the most knowledgeable on the subject of horror? You, Ian Rattray, Paul McEvoy or Alan Jones? I know who my money is on!

You're going to say Alan and you'd be right although the strength of the team is that we all have our areas of expertise and our tastes, being diverse, is reflected in the line-up.

If you had to list your all time top 5 horror films and horror directors what or who would they be and why?

Top five Horror directors:

Dario Argento – an artist with a bloody palette.

Tobe Hooper – for his unforgettable orchestral savagery with a chainsaw

George Romero - for giving me my first 'taste' for the genre. Bitten and



utterly smitten

Brian De Palma – voyeuristic genius

Simon Rumley – for his uncompromising portraits of human despair and madness

Top five films:

The Exorcist – like everybody else it cared me shitless.

Rosemary's Baby – The only film that's convinced me the devil is real.

The Shining – the best adaptation of a Stephen King novel ever.

Martyrs – savage, poetic, taboo-breaking, gut-wrenching – wish I'd written it.

Halloween - Carpenter made Halloween mean something to me

In a world of horror films being relegated to a 12 or 15, what can we as the viewing public do to ensure that horror is horror and not candy coated horror?

Keep supporting festivals like FrightFest!

If you could star or have starred in any horror film what would it be and why?

Definitely the John Cassavetes character in Rosemary's Baby. No redeeming qualities whatsoever. What fun to play

23rd August 16:15



ADAM
GREEN'S

HATCHET III

OFFICIAL WEBSITE: <http://www.hatchet3.com/>

OFFICIAL TRAILER: <http://youtu.be/eANoYj6AlqA>

A search and recovery team heads into the haunted swamp to pick up the pieces and Marybeth learns the secret to ending the voodoo curse that has left Victor Crowley haunting and terrorizing Honey Island Swamp for decades.

DID YOU KNOW?

The combined total weight of all of the make-up appliances used to change actor Kane Hodder into "Victor Crowley" for Hatchet 3 was an outrageous 50 pounds. It was crucial to series creator and executive producer Adam Green that, if they were to make another Hatchet film, "Victor Crowley" looks better than ever while still using only prosthetic make-up and never any CGI enhancement. The foam latex appliances from the first two films were thrown out as Robert Pendergraft's make-up FX crew went to work creating new silicone appliances.

After just one week of shooting Hatchet 3, actor Kane Hodder declared it "the hardest job he's ever done". Performing rigorous action and stunts in sweltering Louisiana summer heat and humidity while wearing 50 pounds of silicone and make-up on his body, Kane Hodder truly suffered for his craft in making Hatchet 3.

Series creator Adam Green prides the Hatchet films on their "no CGI rule". All make-up effects are done the "old school" way with prosthetics, make-up, latex, and silicone in order to give the films their throw back feeling and tone. CGI and digital enhancement is only used for such things as wire removal or fixing any camera issues that occurred while filming, but never to create the films'





outrageous special effects. Hatchet 3 was no exception to this rule and Green continually challenged the make-up effects crew by writing crazy death scenes and sequences that most any other modern production would have brought in computer generated visual effects teams to accomplish.

According to the cast and crew's various tweets and social networking comments, the production for Hatchet 3 was a brutal one. Several crew members spent time in the emergency room suffering from poisonous bug bites or DEET poisoning (a chemical found in bug spray). Severe thunder storms, lightning, rain, heat, and humidity made the swamp location even tougher to shoot in. Production trucks and equipment were stuck under several feet of mud at times. At one point Adam Green tweeted "I have 48 chigger bites from my waist down."



THE LEGEND OF VICTOR CROWLEY

Victor Crowley—local legend to most, instrument of charlatans to some, but for a handful of unlucky people who veered a bit too close to this maniac, an all-too-real threat. The story goes that as a boy young Victor was killed by his own father with a hatchet, and that his vengeful spirit still haunts Honey Island Swamp. At first sceptical, a group of tourists discover that Victor Crowley is indeed stalking the bayou when their tour boat sinks not far from the Crowley home. Soon each of the tourists is dispatched by the monster until only courageous Marybeth remains to stand off against him.

But Marybeth has a secret tie to Victor, and even with the help of a local self-proclaimed necromancer and a team of bloodthirsty backwoods hunters, she can't seem to find a way to truly stop this seemingly indestructible killing machine. That's because Victor is a 'repeater', a physical ghost that, no matter how badly he's beat, burned, or otherwise maimed, returns intact the next night to continue his murderous spree.

Now with the help of a local reporter and Crowley expert, Marybeth may have finally found the answer to ending Victor's reign of terror for good. But with only a few hours before nightfall and with it Crowley's inevitable regeneration, will she be able to stop the lunatic before he resurfaces and begins killing all over again? And as word of the monster's bloodbath begins to spread farther and farther, more and more potential victims flock to the swamp to try to dish out some justice on Louisiana's most fearsome killer. Like the madman himself, the legend of Victor Crowley may never die.

24th August 13:15



OFFICIAL WEBSITE: <http://www.frankensteinsarmy.com/>

OFFICIAL TRAILER: <http://youtu.be/6m-ZUj9bmjE>

In the dying days of World War II, a battalion of Russian soldiers find themselves lost in enemy territory. Stumbling upon a village decimated by an unseen terror, they're lured into the secret lab of a deranged scientist (Hellboy's Karel Roden) and forced to face off against his army of horrific flesh-and-metal war machines. Leaderless and faced with dissension amongst their dwindling ranks, the Russians must find the courage to face down this terrifying new menace – or die trying. A nightmarish fantasy thrill ride unlike any other, Richard Raaphorst's FRANKENSTEIN'S ARMY is a delirious plunge into the darkest depths of insanity.

An insanely suspenseful and sinister game-changer for the Nazi horror genre! With a wealth of teeth-chattering scares and



blood-curdling gore, Frankenstein's Army unearths the true horrors of World War II with an electrifying twist! "Dead Snow" meets "Outpost" by way of "Silent Hill"!

Whilst pushing into eastern Germany toward the end of World War II, Russian soldiers unearth a secret Nazi lab that has begun experimenting with the journal of one Dr. Victor Frankenstein. The scientists have used the legendary Frankenstein's work to assemble an army of super soldiers stitched together from the body parts of their fallen comrades and a disturbing fuse of apparatus and machinery - a desperate Hitler's last ghastly ploy to escape defeat.

Frankenstein's Army is the next generation Nazi horror shocker. Abstaining from the time-honoured traditions of the typical found-footage horror, director Richard Raaphorst delivers a story that is the most fear-inducing and visually conquering horror of its kind since the nerve-ianolina "Dead Snow". With





a truly disturbing character design reminiscent of Del Toro, Frankenstein's Army firmly puts its own remarkable stamp on the horror warfare genre!

REVIEW: This was a movie that could have gone either way. The idea of it could have easily been executed a little tediously with a CGI created zombie army going around causing perturbation and despair. However, the good news is that Frankenstein's Army has been made by a team with a great deal of imagination. And this one should attain considerable cult value I reckon.

The basic set-up for the story is typical enough in that this is a found footage movie. It has a group of Soviet soldiers entering Nazi Germany during the final days of the Second World War. They wind up at a dilapidated factory where they discover bizarre creatures that appear to be half human half machine. It's these monsters that are the real angle for this film. Named as zombots in the credits, these creations are extremely original in

design. They have a definite steampunk styling and pleasingly each creature has a completely different look. Knives for hands, propeller-heads, head-crushing heads, stilt legs, face-drills... you name it, these monsters are nothing if not original in design. What makes it even better is that this is a movie with a lot of proper physical effects and costumes – it's not rammed to the gunnels with CGI effects. This ensures that the look is more convincing. The factory location has a suitably grungy feel too, which works well alongside the creatures.

Things eventually move into the lair of the mad scientist Frankenstein. It's at this point we get to see some of his insane experiments, including combining half a Communist brain with half a Nazi one! Yeah, there is a lot of crazed imagination in this one. Surely there must be a sequel...Dracula's Army anyone?



24th August 12:50pm

A woman with long brown hair, wearing sunglasses and a black leather vest over a white tank top, stands outdoors holding two revolvers. She is looking towards the camera with a serious expression. The background shows a body of water and some trees.

BRIDGE THE DEAD ON THE GUN WOOD



“Hell hath no fury like a woman in high heels”

WEBSITE: <http://www.mavenpublicity.com/#!bring-me-the-head-of-the-machine-gun-woman-theatrical/c14d2>

TRAILER: http://youtu.be/6q_POtWFs8E

A powerful Chilean gangster uses everything in his power to stop the woman that wants to kill him, a sexy mercenary known as “the machinegun woman”. The staggering sum of cash he offers for her head sets in motion an army of hitmen. And also, by accident, bursts in the life of naive DJ Santiago, a common youth that will have to steel his guts against the underworld, and above all, survive the irresistible - and bloodthirsty - Machinegun Woman.

After accidentally overhearing one of the city's most dangerous criminals putting a hit on a hell-on-heels femme-fatale bounty hunter named 'The Machine Gun Woman' (Fernanda Urrejola), nightclub DJ and videogame addict, Santiago, avoids execution only by offering to bring her in. When he is given 24 hours to make good on his claim, Santiago's life turns into a violent video game of its own complete with missions, guns, sexy women and brutal violence.

Further proof that Quentin Tarantino and Robert Rodriguez merely scratched the surface of modern-day exploitation homages in *Grindhouse*, Chilean filmmaker Ernesto Diaz Espinoza's *Bring Me the Head of Machine Gun Woman*, much like Jason Eisener's *Hobo with a Shotgun* (2011), totally nails the marriage of a sleazy throwback aesthetic and balls-out fun. Visually presented as a live-action *Grand Theft Auto*, complete with "Mission" word graphics, it's a violent, funny, and extremely sexy (see: barely clothed, utterly badass Machine Gun Woman herself, actress Fernanda Urrejola) adrenaline rush about a harmless club DJ (Mattias Oviedo) who has to apprehend the elusive and deadly MGW and hand her over to a crime boss, known as Che Sausage, if he wants to live. Clocking in at a breathless and filler-free 75 minutes, *Bring Me the Head of*

Machine Gun Woman sticks to its wacky narrative course, supplies unwavering enjoyment, and inspires a new male fantasy, one involving Urrejola, automatic weapons, and a submissive nature. Let's leave it at that.

Exclusive interview with Ernesto Diaz Espinoza, director

So, tell us all about BMTHOTMGW - where did the idea come from?

We wanted to create the Latin version of the exploitation films from the 70s, but adding some contemporary ingredients like the whole video game influences.

How do you feel about your film appearing at FrightFest 2013?

I'm honoured. Be part of the festival and this group of awesome films really makes all our team really proud. This is the type of audience we love; we feel part of this audience too.

What is the Chilean horror/thriller film industry like?

Very small but there is hope. New generations are starting to take more risks and the technology also is allowing this to happen. Today we can make VFX that years ago were extremely expensive.

Ernesto - You directed a segment for The ABCs of Death, how different is a short segment to a full feature film?

It is very different, mainly in the development of the character and how to make the audience feel identified with him. It was a great experience to be part of that group of awesome colleagues.

And finally, can you tell us THE best Chilean beer that we can sample?

Mestra. Awesome taste.

INTERVIEW WITH

BARBIE WILDE

by Tina Hall

Barbie Wilde is best known for her role as the Female Cenobite in Clive Barker's **Hellraiser II**. She also appeared in **Death Wish III** starring Charles Bronson and **Grizzly II: The Predator** which starred George Clooney, Charlie Sheen, and Laura Dern. A woman of many talents she has worked on **The Sooty Show**, the longest running children's show in the UK, as well as several music television shows, and is an author as well, with her short stories appearing in numerous anthologies. Her most recent work **The Venus Complex**, out now, is Barbie's first attempt at dark crime fiction.



What were you like as a child? What would you say are your fondest memories from that time?

I was a very shy, nervous kid. Although my school reports complained that I was a bit of a chatterbox. (So nothing has changed there then!)

My fondest memories are of reading books. My mother despaired that neither my brother nor myself were interested in following her advice to "go outside and chase butterflies". We were far too busy reading exciting stories like *John Carter of Mars* and *Conan the Barbarian*. (At a young age too. Very interesting!)

Who were some of your earliest influences?

I loved TV Shows like *Dark Shadows*, *The Adams Family*, *The Twilight Zone* (the original series), *Outer Limits*, and *Night Gallery*, along with shows like *The Man from UNCLE*, *Honey West*, *The Avengers*, *Star Trek* and *Danger Man*. I was very disturbed but fascinated by films like *Psycho* (saw that one far too young!), film noirs like *Kiss Me Deadly*, the sixties version of *The Haunting*, *The Innocents* and many 1950s Sci-Fi movies.

People who influenced me (and still do) were Alfred Hitchcock and Rod Sterling. Characters like Morticia and Mrs Peel. Also, all the Sherlock Holmes stories were a big influence when I was a kid.

Later influences in writing are: Clive Barker, Paul Kane, Thomas Harris and the real life crime stories by Colin Wilson and Ann Rule. Directors: Quentin Tarantino, James Cameron, David Cronenberg, John Carpenter.

Did you always have a fascination for the darker side of things? Why do you think society has always been drawn to such things?

As a kid, I don't really think I was aware of a "dark side". These TV shows came along and we watched them, because they were brilliantly written. (And my father was a fantasy and sci-fi fan and he loved Rod Serling. My poor mother just wanted to watch *Hawaii Five-O*, and who could blame her: palm trees and Jack Lord!)

However, when I was eleven, my first film crush was James Mason as Captain Nemo and he set the "man template" for me for years: strong eyebrows, cruel lips and a secret sorrow. What an unbeatable cocktail for disastrous relationships!

Society always loves a good villain: I think we all preferred Arnie when he played the Bad Terminator in T1, rather than the Vanilla Terminator in T2. Moriarty in *Sherlock Holmes* held a lot of fascination for the reading public. Darth Vader is perhaps more beloved than Luke Skywalker. And Anthony Hopkins got an Oscar for playing Hannibal Lector! Fabulous villains with complex motivations are irresistible.



What was it like to work with Clive Barker on *Hellraiser II*? What is he like as an individual? What do you think makes him such an iconic figure?

Unfortunately, I didn't really work with Clive on *Hellraiser II*, as he was the Executive Producer, not the director. However, I did meet him briefly when he came on set a few times and then later at dinner parties and signings. He's a lovely man and a genius, what can I say? His books and art are just amazing. I really admire him because he is so fearless in his writing, which is funny, sensual and unique.

What does it take to be a good cenobite?

On the first day of filming, I asked the director, Tony Randel, what my "Cenobitesque" motivation was to be and he just said: "You're dead." So I guess that's one part of it! And of course, before preparing for the role, I read Clive's novella, *The Hellbound Heart*, which the *Hellraiser* films were based on. Obviously, the design of the makeup and costumes was a great help to me. Looking at yourself in the mirror after four hours of prosthetic makeup application was a pretty startling experience.

Do you have any interesting stories from the set to tell from any of your past films that you might be at liberty to share with our readers?

I think that everyone always thinks that making films is a glamorous business, but there is a heck of a lot of preparation and then waiting around before you get in front of the cameras. I was very lucky to have a great bunch of people -- actors and makeup artists -- who were supportive and amusing. There are some wonderful videos up on YouTube now that one of the makeup crew took of "behind the scenes with the Cenobites" shenanigans: me singing "Mein Herr" from the musical *Cabaret*, for instance and Simon "Butterball" Bamford doing the Can-Can in

his costume. (Now that was a weird sight!) Doug Bradley looking like a "Sophisto-Cenobite" wearing a dressing gown, glasses and using a cigarette holder to smoke (which was to protect the makeup around his mouth).

Are there any things about you that your fans might be surprised to learn?

I'm actually not scary at all, promise! (It's just my books, stories and my performance in *Hellraiser* that are scary.)

What led you to first try your hand at writing?

I've always loved to write, even as a kid, so I can't really remember when I started to write. However, the idea for my novel, *The Venus Complex*, came to me in a dream about a murder (a particularly nasty one) and that kick-started the process of writing the novel.

Was it challenging to write *The Venus Complex*? What led you to try your hand at dark crime fiction?

Yes, it was a challenge for a lot of reasons. After trying to write a more conventional thriller, I realized that I wanted to do something different. I started all over again, but this time from the serial killer's perspective. I've always been fascinated by the motivations of serial killers, simply because I am probably the farthest thing from a serial killer on this planet. I consider myself a very empathetic individual, so these "wolves in human clothing" intrigue me.

Can you tell us a little about the book?

I love Paul Kane's description and review of my book. With his wife Marie O'Regan, Paul edited my short stories for both the *Hellbound Hearts* anthology ("Sister Cilice") and *The Mammoth Book of Body Horror* ("Polyp").



Review of **THE VENUS COMPLEX** by Paul Kane, award-winning author & editor

After purposefully killing his wife in a car accident, art history professor Michael Friday finds his perspective on things has become a little...warped. Via his personal journal, we're allowed into his mind to slowly watch the disintegration of it, bearing witness to his unnerving sexual cravings and ideas about killing: intertwined with the paintings he loves so much. As Michael writes, he's "turning into something dead"; but at the same time he wants to be somebody, not a nobody.

Using his diary to rant against the world in general – including everything from banks to popular culture, from national holidays like Christmas to politics – he reveals more about the big, gaping hole in his own life. But as the novel goes on the first person narrative tensely builds up, displaying his dark dreams and innermost thoughts; his way of filling that void and presenting his grisly "works of art" to the world. As intelligent and cultured as *Hannibal*, easily as disturbing as *American Psycho* and infinitely less 'reassuring' than *Dexter*, this is a sexually-charged real life horror story that will definitely stay with you.

What projects are you currently working on?

I'm working with Eric Gross on the Cilicium Pandoric, which is dedicated to my Sister Cilice character from the *Hellbound Hearts* anthology. I've also written a "further adventures" story to accompany the Pandoric. You can read the story here:

<http://followers-of-the-pandorics.com/the-toy-makers/philippe-august-rene-lemarchand/the-cilicium-pandoric/>

I'm co-writing a musical drama set in the ruins of post-war Marseille for stage and screen. I have a new short horror story out now called "A is for Alpdrück" in the *Demonologia Biblica* (edited by Dean M. Drinkel, published by Western Legends Press. It also contains a story by Nicholas "Chatterer Cenobite" Vince.)

Another short story, crime this time, will be coming out later in the year. It's called "Beauty and the Skell" and it will appear in *The Screaming Book of Crime* (edited by Johnny Mains and out on Screaming Dreams Press.)

And finally, a lot of people have been asking me about a sequel to *The Venus Complex*, so I'm considering my options about that as well.

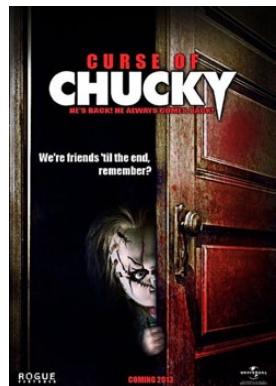
Is there anything you'd like to add before you go?

Just a big thank you to all the fans of horror that have enjoyed my performance in *Hellraiser II* and have kindly bought my book! And for more news, reviews and interviews, please go to: www.barbiewilde.com My Facebook Page for my writing is here: <https://www.facebook.com/BarbieWildeAuthorActress> and you can follow me on Twitter here: @barbiewilde

Jon Dickinson's 10 Must-See Movies of Film4 FrightFest 14

The 14th edition of Film4 FrightFest runs from 22-26 August 2013 at the Empire Leicester Square in London. With over 50 films to choose from over three screens, I have used my judgement to put together a list of ten must-see movies.

Curse of Chucky - Thursday 22nd, 9:00pm



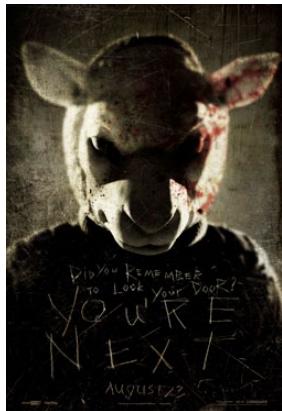
Set after the events of Child's Play 3, the film follows Nice, a young woman who regroups with her sister and her brother-in-law for a funeral after the death of her mother. After the service, Nice receives an odd package - a good guy doll. When the people around her start showing up dead, Nice soon suspects that the creepy doll is much more than just a doll.

Why is it a must see? Interestingly enough, Don Mancini has chosen to set the film after the events of the third movie instead of following the events of Seed of Chucky. From the trailer it certainly looks much more darker and more serious in tone when compared to Bride and Seed and it is for this reason that I'm looking forward to watching it.

You're Next - Thursday 22nd, 11:30pm

The dysfunctional Davison family are getting together to celebrate a wedding anniversary. While Crispian warns his new girlfriend Erin that things could get tense around the dinner table, nothing prepares her or any of the oblivious family for what lies in store. For when a crossbow bolt smashes through the window into a party guest's eye, the dazed family comes under attack by unknown assailants who want them dead. But the assassins didn't count on kick-ass Erin!

Why is it a must see? Without a doubt this is the movie that I am most excited for. It has been lingering around the festival circuit for a long time but in that time has built a very strong fan-base after it



was shown during the Toronto Film Festival and SXSW. I am certain that the film will be a firm favourite amongst festival goers.

The Dyatlov Pass Incident - Friday 23rd, 10:30am

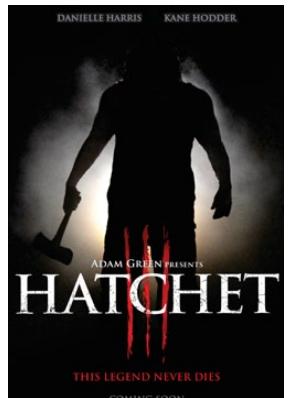
In 1959 nine Russian skiers befall and unexplained death whilst skiing in the Russian Mountains along the Dyatlov Pass. To this day, their deaths have been one of the most bizarre unresolved mysteries of the 20th century. This inspires a group of students to retrace their steps but what they never expected history to repeat itself.



Why is it a must see? The movie is loosely based on actual events and tries to bring realism to the subject by using the found-footage formula. Will this be another Blair Witch Project or will it just fade into the darkness? I guess time will tell.

Hatchet III - Friday 23rd, 4:15pm

In the third instalment of Adam Green's modern slasher franchise, Marybeth (Danielle Harris) uncovers the true secret to stopping the voodoo curse that has left the ghost of deformed maniac Victor Crowley haunting and stalking the Honey Island swamplands in the New Orleans bayou for decades.



Why is it a must see? The Hatchet franchise is made for Frightfest fans. They are a love letter to 80s slasher films and is jam-packed with blood and a high body count and stars the amazingly beautiful Danielle Harris as well as genre legend Kane Hodder as Victor Crowley.



Haunter - Friday 23rd, 6:45pm

Brutally murdered alongside her family one day shy of her sixteenth birthday, Lisa Johnson is doomed to repeat the fatal day forever. But when Lisa, as a ghost is aware of the presence of Olivia, a girl living in their home only in the present day she soon realises that the very killer that murdered her family is ready to strike again.

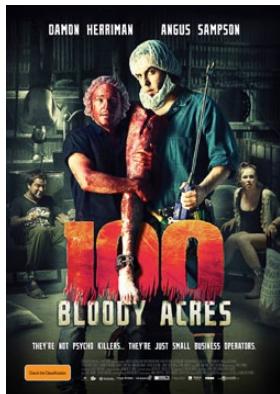
Why is it a must see? Vincenzo Natali, the director of Cube and Splice is back to deliver a tale that is sold as a mashup of The Others and Groundhog Day and has Abigail Breslin in the lead. It will be interesting to see if she can carry the movie.

V/H/S/2 - Friday 23rd, 9:15pm

Two private investigators searching for a missing student finds a collection of strangely marked VHS tapes. After viewing the contents of each cassette it isn't long until they realise that there may be dark motives behind the student's disappearance. Featuring Ghosts, Zombies, Cults, and Aliens V/H/S/2 includes work from Jason Eisener (Hobo With A Shotgun), Gareth Evans (The Raid), Timo Tjahjanto (The ABC's of Death), Eduardo Sánchez (The Blair Witch Project) and Gregg Hale. Returning to the franchise is Adam Wingard (You're Next) and Simon Barrett.

Why is it a must see? To answer this question all you need to do is watch the Red Band trailer. I can guarantee that you will not want to miss this.

100 Bloody Acres - Friday 23rd, 11:30pm



Reg and Lindsay Morgan run their own organic fertiliser business. They need a fresh supply of their "secret ingredient" to process through the meat grinder. Reg comes across two guys and a girl with a broken-down vehicle on their way to a music festival and waste no time in stocking up their ingredients list.

Why is it a must see? Filled with pitch black humour 100 Bloody Acres is meant to be gory, shocking and guaranteed to provide plenty of laughs which is going to be perfect for the Friday night.



Frankenstein's Army - Saturday 24th, 1:15pm

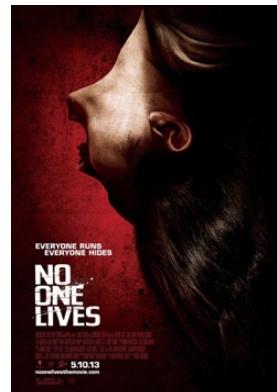
Toward the end of World War II, Russian soldiers pushing into eastern Germany stumble across a secret Nazi lab, one that has unearthed and begun experimenting with the journal of one Dr. Victor Frankenstein. The scientists have used the legendary Frankenstein's work to assemble an army of super-soldiers stitched together from the body parts of their fallen comrades -- a desperate Hitler's last ghastly ploy to escape defeat.



Why is it a must see? The film has been described by the folks at FrightFest as 'a historical HOSTEL on Hammer Horror steroids' and is said to play out like a first-person shoot-em-up. It sounds like a bizarre experience and this is why I can't wait to see it.

No One Lives - Saturday 24th, 6:00pm

A gang of ruthless highway killers kidnap a wealthy couple traveling cross country only to shockingly discover that things are not what they seem when the tables are turned and the blood begins to flow.



Why is it a must see? Being a WWE film you know that you are in for plenty of fast-paced action, brutal violence and plenty of blood. What else would you want from a horror film?

Dark Touch - Monday 26th, 11:30pm

After being left as the sole survivor of a bloody massacre that destroys her entire family, 11 year-old Niamah is taken in by family friends whom attempt to provide her semblance of a normal life. However, Niamah can't seem to find the peace she desperate wants as signs around her indicate that she's not quite what she seems.

Why is it a must see? Alan Jones told me that this film is very much like Carrie so for those who can't wait to see the upcoming adaptation in November, Dark Touch is your next best thing.

There you have it, ten films that I personally can't wait to see over the course of the weekend. However, I'm sure along the way that there will be many surprises along the way but regardless I will have a fantastic time.



25th August 15:20

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RETRO SCREENING

"IS THERE NO END TO YOUR HORRORS?"

WEBSITE: <http://www.tcm.com/tcmdb/title/23674/The-Fall-of-the-House-of-Usher/>

TRAILER: <http://youtu.be/dXpYKCAEOQc>

Roger Corman's work has been often been described as schlock film; a pulpy mass of horror, sci-fi and B-movie nonsense of only vague merit and achievement. Excluding his actual films for a minute, looking at the number of people who have developed under the man's wing, whether as a producer or director, is quite astounding. On the director's side, he's nurtured and helped the likes of Francis Ford Coppola, Martin Scorsese and Peter Bogdanovich amongst others. On the acting side he helped launch the career of Jack Nicholson, Dennis Hopper, William Shatner and Robert De Niro.

With this in mind, Corman must have been doing something right and his films are often far more intelligent and affecting than they're perhaps given credit. His late fifties and early sixties horror films often stand next to Hammer Horrors in the pantheon of classic horror, taking stories by Edgar Allan Poe

and layering them into fully fledged horror films.

The Fall Of The House Of Usher is one of his strongest films, thematically and visually. Aware of the length of Poe's original but effective shorts, it has taken real skill to fill up each narrative without bloating it with obvious excess and useless scenarios. *House of Usher* is the most powerful of these films and is again heady exploration into American, period horror.

TRIVIA:

This film was one of the early examples of American International Pictures' occasional practice of distributing a feature under two different titles. In some areas the main title, and the ad campaign, read "The Fall of the House of Usher." In other areas, the main title, and the ad campaign, read simply "House of Usher." This also carried over to the 16mm U.S. television syndication prints in which one, or the other title, would appear on the print itself.

This film was shot in fifteen days.



RETRO SCREENING

NOSFERATU

25th August 18:30



“Is this your wife? What a lovely throat”

WEBSITE: [HTTP://NOSFERATUMOVIE.COM/](http://NOSFERATUMOVIE.COM/)

TRAILER: [HTTP://YOUTU.BE/N-DRKGJIT4I](http://YOUTU.BE/N-DRKGJIT4I)

F. W. Murnau's landmark vampire film Nosferatu isn't merely a variation on Bram Stoker's *Dracula*: it's a direct steal, so much so that Stoker's widow went to court, demanding in vain that the Murnau film be suppressed and destroyed. The character names have been changed to protect the guilty (in the original German prints, at least), but devotees of Stoker will have little trouble recognizing their *Dracula* counterparts. The film begins in the Carpathian Mountains, where real estate agent Hutter (Gustav von Wagenheim) has arrived to close a sale with the reclusive Herr Orlok (Max Schreck). Despite the feverish warnings of the local peasants, Hutter insists upon completing his journey to Orlok's sinister castle. While enjoying his host's hospitality, Hutter accidentally cuts his finger—whereupon Orlok tips his hand by staring intently at the bloody digit, licking his lips. Hutter catches on that Orlok is no ordinary mortal when he witnesses the vampiric nobleman loading himself into a coffin in preparation for his journey to Bremen. By the time the ship bearing Orlok arrives at its destination, the captain and crew have all been

killed—and partially devoured. There follows a wave of mysterious deaths in Bremen, which the local authorities attribute to a plague of some sort. But Ellen, Hutter's wife, knows better. Armed with the knowledge that a vampire will perish upon exposure to the rays of the sun, Ellen offers herself to Orlok, deliberately keeping him “entertained” until sunrise. At the cost of her own life, Ellen ends Orlok's reign of terror once and for all. Rumours still persist that Max Schreck, the actor playing Nosferatu, was actually another, better-known performer in disguise. Whatever the case, Schreck's natural countenance was buried under one of the most repulsive facial makeups in cinema history

TRIVIA:

Count Orlok is only seen blinking one time on screen

The character of Nosferatu is only seen on screen for a bit less than nine minutes in total throughout the whole film.

All known prints and negatives were destroyed under the terms of settlement of a lawsuit by Bram Stoker's widow. However, the film would subsequently surface in other countries.

The movie was banned in Sweden due to excessive horror. The ban was finally lifted in 1972



My name's Elvira but you can call me 'Tonight'!

"When her Great Aunt dies, famed horror hostess *Elvira* heads for the uptight New England town of Falwell to claim her inheritance of a haunted house, a witch's cookbook and a punk rock poodle. But once the stuffy locals get an eyeful of the scream queen's ample assets, all hell busts out and breaks loose. Can the Madonna of the Macabre find love with a studly cinema owner, avoid her creepy Great Uncle, titillate the town's teens and become a Las Vegas dance sensation all without being burned alive at the stake?"

The 1980's is renowned for its comedy horror genre and one of the most well-known of these was the 1988 movie, *Elvira Mistress of the Dark*.

With her figure hugging dress, drag queen make-up and a cleavage that is actually real unlike many in the celebrity world of today, Elvira has built a massive cult following that has spanned across four decades.

Actress Cassandra Peterson talks to Rita Scott about her character Elvira Mistress of the dark.

Hi Cassandra....thank you so much for taking the time to be interviewed by Haunted: After Dark..... The character of Elvira was first created in 1981, both you and your friend Robert Redding came up with the image for the character...but you originally wanted to base the characters image on Sharon Tate in the Fearless Vampire Killers...do you think Elvira's popularity would have still spanned over 4 decades if you had gone with that image instead?

Hmmm...It's honestly kind of hard to say. I think there is one

crowd that just appreciates Elvira's wacky sense of humour and another segment of her fan base that appreciates the 'horror' aspect but I could have possibly lost the 'dirty old man' contingent, which makes up a good 30% of my fans! Robert and I still would have made sure that the Fearless Vampire Killers look would have been pretty sexy though, trust me, so may not have affected a thing.

Elvira Mistress of the Dark has become an extremely successful franchise...you have had everything from perfumes to beers and guitars to books! Was this always the plan for the character or was it a surprise how much people embraced her?

I certainly didn't start out with the idea to do licensing and merchandising of the character. I was just happy to be getting a weekly pay check. But as time passed, and the fan mail poured in, we saw the possibility of Elvira merchandise become a reality. This was after we were able to acquire the rights to license the image (which we were given in lieu of pay raises).

You have had comic books from three publishers: DC, Marvel and Claypool Comics. A new comic book called Mistress of the Dark was announced for publication in 2013....could you tell us a little bit about that project?

The Marvel comic was a one off comic book of the movie, "Elvira, Mistress of the Dark". I'll be collaborating on the new comic book project with writer Rachael Stavis, who created the backstory for Lara Croft and artist Zarnow - Unfortunately, at this stage it's still TOP SECRET so can't go into detail.

It must feel amazing that after all these years Elvira still pulls major crowds at conventions and other public appearances....do you ever get any strange gifts from fans at these P.A.'s

I HAVE gotten a few strange gifts...like pasties and tassels someone knitted especially for me, the world's tiniest Elvira sculpture made out of chewing gum and even a baby python, but the best thing about going to the conventions besides just meeting my fans, is the Elvira tattoo's I get to see! Seeing a tattoo of yourself on someone's body really is a thrill! Definitely the sincerest form of flattery.

Thank you again Cassandra for your time...my final question is...as a child you said while other little girls were playing with dolls you were more interested in horror characters...who was your favourite of these?

Well, not that he was really a horror character, but Vincent Price was "horror" to me. He personified the genre in my mind, and I never missed a film he was in. The first scary movie I ever saw starred Vincent - House on Haunted Hills - and he became the monster that appeared and reappeared in my nightmares for years.

TRIVIA

During the scene in which Elvira is being burned at the stake, the heat from the flames was so intense that it melted Cassandra Peterson's black Elvira wig.

Elvira's Macabremobile was created for the film. The 1958 T-Bird hard top was purchased for \$2,500 and went through \$7,000+ in alterations. The car has remained in the possession of Cassandra Peterson, who continues to use it when she does personal appearances as Elvira.

The town square of Falwell was filmed in the Universal Studios back lot, the same town square as Hill Valley in the Back to the future movies.

Elvira's aunt's house is also the Munster's house.

Cassandra Peterson's personal hand and body double for the film was Susan McNabb who was later assumed to be Cassandra's sister at

hundreds of Elvira's public appearances. Susan retired as Cassandra's personal assistant in 2005 after nearly 20 years.

FAVOURITE QUOTES:

Bob Redding: I, ah... I can only play G-rated movies.

Elvira: Oh well, there's nothing wrong with G-rated movies, as long as there's lots of sex and violence.

Elvira: Bloody Mary.

Bartender: No hard liquor served past eight o'clock. Do you want a virgin?

Elvira: Maybe, but, ah... I'll have a couple of drinks first.

Elvira: Revenge is better than Christmas.

Elvira: I'd bend over backwards. I'd bend over forwards.

THE FUTURE IS **FRIGHTY!**

with CRAIG HUNTER

Craig Hunter from The Hollywood News (<http://www.thehollywoodnews.com/>) gets out his crystal balls, plays with them and then takes a look at what is coming, horror film wise for the rest of the year including remakes, sequels and good old hairs on the back of your neck standing up types.

We're well into the summer months of the year 2013 and while we've had a number of impressive gory offerings to quench our bloodthirst, it was really Frank Khalfoun's outstanding remake of William Lustig's sadistic sleazy slasher MANIAC, that's arguably been the stand out so far. Elijah Wood giving an underrated and unsettling performance in the role previous portrayed by the late, great Joe Spinell.



We've seen Leatherface make a lacklustre return to the big-screen. The Last Exorcism Part 2 possess cinemas without much fear. While the enjoyable Evil Dead reboot boasted buckets of blood and wince inducing slices of ingenuity but very few scares. Fear not, though. We've still another five months of murderous mayhem and ghostly goings on to look forward to and this being our bumper issue, delving into the depravity of Film4's annual fantastic FrightFest, we're going to showcase those upcoming goresome efforts not making an appearance in London's Leicester Square this August, yet could be the next big thing in horror in the remaining months of 2013.



THE FROZEN GROUND

(was released 19th July)

It's been a while since we've had a genuine piece of chilling true-life horror and debutant director Scott Walker's frosty serial-killer thriller THE FROZEN GROUND could be a real nail-biter. The film charts the 13 year-long investigation to bring Alaska's most prolific life-taker to justice in the form of human hunter Robert Hansen. The great John Cusack bares an uncanny resemblance to the bespectacled horn-rimmed psychopath, known for drugging his female victims and flying them out to Alaskan wilderness to hunt them for sport. Oscar-winner Nicolas Cage is the determined detective Glenn Flothe, who with the help of an escaped survivor (Vanessa Hudgens), begins to put the pieces of the puzzle together in identifying his target.





THE CONJURING

(was released 2nd August)

Gruesome SAW director James Wan has two scarefests set to haunt cinemas this summer and first up is the THE CONJURING which boasts strong word of mouth following a number of impressive festival screenings. It centres on the real-life husband and wife paranormal investigative team of Ed and Lorraine Warren, and their most infamous case of a remote Rhode Island farmhouse and its terrified inhabitants. The two were known to make their living ridding homes of 'otherworldly' demonic forces during the 1970/80s, and the Aussie filmmaker Wan is reunited with his INSIDIOUS lead Patrick Wilson, not forgetting Oscar-nominee Vera Farmiga making up the ghost busting double-act.

RIDDICK

(released 6th September)



Vin Diesel's finest hour (or two) came in 1999's low-budget sleeper sci-fi smash PITCH BLACK as intergalactic outlaw Richard B. Riddick. His complex and conflicted killer, forced to team with a small band of survivors when their cargo spacecraft crash lands on a mysterious planet, featured some impressive and ingenious creature designs, as well as some

brutal and bloody set-pieces. Here's hoping RIDDICK sees the character back on form following the overblown events of 2004 sequel, THE CHRONICLES OF RIDDICK. This time Diesel's hulking antihero finds himself stuck on a sun-scorched world and devises a plan to call on the bounty-hunter mercenaries hunting his head, to seize the opportunity to make his escape.

INSIDIOUS: CHAPTER 2

(released 13th September)



The other of Wan's seasonal chillers is a sequel to the most profitable (in terms of budget-to-box-office gross) film of 2010. INSIDIOUS: CHAPTER 2 sees the director again paired with Patrick Wilson, which may come as a surprise to many considering the creepy conclusion of the first film. In fact, the whole cast of Rose Byrne, Ty Simpkins, Barbara Hershey, Angus Sampson, Lin Shaye, and Leigh Whannel (who again co-writes) come back for more supernatural shenanigans involving the unlucky haunted Lambert family. This time they discover the dark, mysterious childhood secret that has left them dangerously connected to the spirit world and a horror that comes in creeping back into their lives.

THE CALL

(released 20th September)



In a film previously attached to BATMAN & ROBIN director Joel Schumacher before someone saw sense. It fell on the director of the eerily intense SESSION 9 and nightmarish THE MACHINIST, Brad Anderson, to bring us the unnerving psychological thriller, THE CALL. Halle Berry, back in the genre for the first time since GOTHIKA, is an experienced emergency operator who makes the wrong judgment call to help a kidnapped teenager that ends tragically. While considering if she can carry on in the position, her character Jordan receives a call from another abducted teen trapped in the back of a car, played by Abigail Breslin, who may have been taken by the same deranged killer. The two face a race against time and work together before the man's murderous reign continues.

CARRIE

(released 29th November)

While some may roll their eyes at yet another modern remake of a genuine horror classic, having director Kimberly Pierce at the helm couple prove a masterstroke. Pierce superbly captured the troubled and body-changing teen angst in Oscar-winning biopic BOYS DON'R CRY, so who better to modernise Stephen King's iconic tale CARRIE, previously and brilliantly brought to the screen by Brian De Palma. KICK-ASS' Chloe Grace Moretz is the bullied high-school oddity Carrie White, who discovers her telekinetic tendencies may just come in handy on Prom Night, when she's pushed too far. Julianne Moore is her devoutly religious and overbearing mother making matters worse at home. It's going to be tough to top the 1976 hit but having such talent involved is surely a bonus.



THE QUIET ONES

(released 31st October)



Arriving on the appropriate scariest night of the year is the still mysterious Hammer Films project known as THE QUIET ONES. The superb Jared Harris is the celebrated but unorthodox University physics professor, who, inspired by a theory that paranormal activity is caused by human negative energy, assembles a young team to help conjure up their very own poltergeist. Rising British actor Sam Claflin, (soon to be seen in THE HUNGER GAMES sequel, CATCHING FIRE) leads the small group of students in creating the spectre before all hell is sure to be unleashed during the series of experiments on a mentally unstable young patient. We're still awaiting the first footage from this chiller but it sounds extremely exciting. GHOST SHIP's John Pogue directs.



HAUNTED DIGITAL MAGAZINE PRESENTS

AFTER DARK

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Scare Kingdom

Image of Desira Von Stow courtesy of
Vic BeachView, Make-up and styling by the
lady herself, Desira Von Stow

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Film4 Frightfest

The four horror horsemen of the horror-
apocalypse:

Ian Rattray, Paul McEvoy,
Alan Jones & Greg Day

www.hauntedafterdark.com

MIKE'S MIDNIGHT MOVIE MINDFUCK ANSWERS:

1. The Beyond
2. Hell Raiser
3. Christine
4. The Human Centipede
5. Alligator
6. Candyman
7. Phase IV
8. King Kong
9. Friday the 13th
10. Salem's Lot

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